

PREFERENCES OF CUSTOMERS IN ACCORDANCE WITH SENSITIVITY TO NARRATIVE CRITERION IN FILM AND LITERARY TOURISM

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Purpose: The aim of the paper is to assess the possibility of using narrative attributes applied in film and literary works for creating tourism products based on the attitudes and preferences of potential tourists with different levels of narrative.

Design/methodology/approach: In the research procedure, desk research was used to define the attitudes and preferences of potential tourists, which were examined in terms of sensitivity to narrative related to the place. Then, an online survey (CAWI) was conducted among 200 respondents who were asked a sequence of questions about attitudes towards narratives related to the setting of the plot appearing in literary works. On this basis, potential tourists were divided into 3 groups: people with a low, medium and high level of sensitivity to narrative related to the place. In addition, they were asked to indicate their propensity to visit places related to film and literary works, and finally to determine the importance of various factors (pull factors) influencing the perception of the narrative. In the study, it was assumed that the tourist development of a given town can be intensified if a given place can be associated by potential tourists with a story that is described in a novel, film or series appearing in pop culture.

Findings: The highest declarative inclination to visit a plot-related place is represented by people with a high level of sensitivity to narrative, which is in line with expectations. However, people with its low level more often decide to visit a described place. This may be due to their emotional insufficiency related to the narrative. Probably, when planning tourist trips, they want to become a "real" part of the plot. On the other hand, people with a high level of sensitivity are most emotionally attached to the narrative and, despite a higher declarative tendency towards visiting places related to the plot, they less often decide to actually travel. The lowest tendency to visit places related to the plot was declared by undecided people (with an average level of sensitivity to narrative) who, at the same time, constituted the largest group in the study. People responsible for film tourism should focus on this group. Places related to film and literary works in their home country are most often visited.

Research limitations/implications: It is worth empirically verifying the possibility of developing film and literary tourism products based on fictional places related to fantasy films and series, not only such well-known and developed products as "Game of Thrones" or "Harry

Potter”, but also other productions, because they are very popular and have a group of loyal fans. It is also worth using the criterion of sensitivity to narration as a moderator in future research.

Practical implications: The group of people with an average level of sensitivity to narrative is the most attractive group for the authorities of territorial units due to their size. There are 4 narrative features that are worth considering to attract this group to the place: the attractive plot of the film, the experience/skills of the actors, the actors selected for the role and the actor's portrayal of the character, i.e. acting skills. In the promotional policy, it seems necessary to use the presence of actors and recreate the most attractive scenes from the film's plot in the design of promotional campaigns and the film tourism product itself.

Originality/value: The article contains a list of attributes that can be used in a promotional campaign of a place related to a literary or film work. These attributes are perceived differently by various target groups divided according to the criterion of sensitivity to narration. The paper is addressed to the authorities of territorial units, both at national and local levels, and to people involved in the tourist development of a territorial unit.

Keywords: sensitivity to narration, films and literary tourism, tourist destination, preferences in film tourism, tourist typology.

Category of the paper: research paper.

1. Introduction

Representatives of tourist destinations are looking for new ways to increase the attractiveness of places. One of them is the use of literary and film works commonly known in pop culture. The influence of film and literary works on the attitudes of tourists related to visiting places included in these works has been recognized in literature on the subject (Itoo, Nagar, 2019; Xiaohong, Ka Wai Lai, 2022; Hwang, Pham, 2022; Contu, Pau, 2022).

The publicity caused by films, film producers and actors themselves can be used in the creation of tourist products (Daszkiewicz, Wołosecka, 2019). Images and depicted destinations that have been created on the pages of books, novels or cinema screens significantly influence the choice of a destination among tourists (Itoo, Nagar, 2019). Destination positioning, its appearance in audiovisual media or literary works, can be considered as product positioning (Romanowski, 2013; Itoo, Nagar, 2019). An attractive tourist destination is an important element of tourism and success of a film. The higher the attractiveness of a destination, the more likely it is to change the attitude of tourists and their intentions towards visiting that destination. Additionally, an attractive tourist destination reflects the feelings, beliefs and opinions an individual has about a perceived destination. In literature on tourism, films are recognized as having major impact on the intention to visit a destination (Itoo, Nagar, 2019). Factors such as travel incentives (advertising) and external variables (destination image) are mentioned. These links can play an important role in creating destination awareness, thus influencing the intentions of tourists to visit a given destination (Itoo, Nagar, 2019).

In this study, an attempt was made to determine the pull factors affecting attractiveness of a narrative related to a given place. One of the first concepts of pull factors, being an element of the classification of travel motives, and then determinants of tourist motivation, was presented by Dann (1977). This classification refers to Maslow's theory of needs and distinguishes 2 groups of motivational factors understood as determinants, tourism motivators, namely: factors inducing tourist activity (push factors) and factors affecting the choice of destinations (pull factors). The author repeatedly emphasized that both categories of factors (push and pull ones) are the basis for making decisions about a tourist trip tangent. In turn, J.M. Crompton (1979) attempted to develop and operationalize this concept by pointing to 9 types of tourist motivation, where the author treated 7 of them as socio-psychological factors (push motives) and 2 as pull motives. The first group of factors are: escape from the surrounding world, experiences and self-evaluation, relaxation, prestige, return, strengthening family ties and establishing social interactions. The second group includes: novelty, innovation and learning. In the case of film tourism, it is assumed that the choice of a tourist destination is influenced by the place shown in the plot of the film or book, the performance of the work and the personality of the actors playing the main roles (Gjorgievski, Melles-Trpkova, 2012).

The aim of the paper is to assess the possibility of using narrative attributes used in film and literary works for the creation of tourism products based on the attitudes and preferences of potential tourists with different levels of sensitivity to narrative. This goal has been detailed in 4 research questions:

1. What is the typology of respondents in terms of attitudes towards the narrative related to the place?
2. What is the tendency of people from the group with different levels of sensitivity regarding the narrative to undertake activities within the framework of film and literary tourism?
3. Did the works make the respondents visit places related to the plot, and if so, which works were these (books, films/series)?
4. What is the significance of the various factors used in the narrative of the film (pull factors)?

2. Literature review

Literary tourism, along with cultural heritage, museum and event tourism, is a part of cultural tourism (von Rohrscheidt, 2016). According to the definition provided by R. Butler (2011), it is "tourism, the main motivation of which is reaching specific places related to literature in various ways and which may include visiting: former and present homes of writers and poets (living or dead), real and imaginary places described in literature and places referring

to literary characters and events”. According to K. Buczkowska (2009), literary cultural tourism is “a form of tourism, the main motivation of which is to reach specific places related to literature (fiction and non-fiction) in various ways, enabling broad contact with culture and implemented through:

- visiting and learning about real places related to literary works and their heroes, following in the footsteps of these heroes (both fictional and real),
- searching for non-existent places described in books and confronting literary myths with reality,
- visiting the homes of writers and poets, biographical museums, places of their work and temporary stays,
- reaching places referring to writers, poets, literary figures and events, such as: literary museums, monuments, commemorative plaques, tombstones, epitaphs, busts, literary centers,
- trips to participate in various literary events, such as: Book Days, Book Biennale, literary awards, book fairs, literary exhibitions, literary rallies, meetings with writers, poets and writer-travelers,
- visiting museums and workshops related to the process of book production (museums of papermaking, printing museums, bookbinding shops, printing houses).

The definition of film tourism is almost the same for literary tourism. A slight difference is related to traveling in the footsteps of actors or film directors, as well as their works. Along with the development of film tourism, the concept of "set-jetting" was also created, defining visiting places known from the screens (Urbańczyk, 2018). Its purpose is for the recipient to visit the place of action of their favorite or popular movies. In addition, discovering the climate and atmosphere of a given production, searching for specific objects from film frames or often experiencing adventures in which the heroes were participants (Stasiak, 2009).

The fact that there is a trend of traveling to a place that has been created or promoted through literary or film works is indisputable. The popularity and success of a given project depends on many factors – broadly understood promotion is one of them (Ciechomski, Romanowski, 2016). Storytelling, as a modern promotion tool, is also used while popularizing a literary or film work. It stimulates interest in the world presented via the narration, i.e. often already existing places, cities or their fictional counterparts that can wait for their realization (Olkusz, 2018). Transfictionality in literature is therefore not anything divergent. It is a concept presenting the relationship between literary works, related to sharing various narrative components, i.e. created, fictional characters, locations or entire universes. According to M.L. Ryan (2018), transfictionality is the migration of "fictional objects to different texts". However, if this situation occurs in the field of film works, the formulation will assume the form of a "transmedia narrative". Within this topic, the most rapidly growing type of transfiction is "fan fiction", which is a depiction created by a fan of, and featuring characters from, a particular TV series, film, etc. Creating content, stories using the world presented from an already existing work can

significantly affect the popularization of the described background of events, and therefore, fictional places that have the opportunity to gain unique interest.

Most film industry studies use secondary data to explain the relationship between film attributes (genre, actor capabilities, critic reviews, distribution strategy, etc.) and revenue. In their study, A. Gazley, G. Clark and A. Sinha (2011) collected primary data from 225 respondents in New Zealand to better understand factors influencing the consumer decision-making process on the choice of film. In the study, the factor analysis method was used to map different species in the attribute space, as well as to understand factors influencing selection. The results showed that film genre, films based on true events, critics' reviews, country of origin, pricing strategy as well as the popularity of actors and directors significantly influence the choice of a film by consumers. In terms of film genre, the results allow to indicate that consumers most often prefer comedies and dramas to thrillers, while horror films are the least preferred. Other film genres, such as science fiction, animation or action films, are not particularly favored (Gazley, Clark, Sinha, 2011).

In a study of book reading in Poland conducted by the National Library, with the use of the Computer-Assisted Personal Interview (CAPI) research method, a sample of 2,015 respondents, aged not less than 15 years, was examined. The results demonstrated an increase in the percentage of people who declared that they read books, but most importantly, the genre of fantasy for adult readers (fantasy, science fiction, etc.) was among the dominant one for the respondents' reading choices. In addition, fantasy for adults is read twice as often by men (primarily between the age of 25-39) than women (Chymkowski, Zasacka, 2020).

Consumer preferences in relation to the choice of a given movie or book are not one-dimensional. The functioning of a tool such as storytelling or digital storytelling allows to bring the recipient closer to the events told in the story. These events naturally have a background of events, so the presented world can be located in a specific, real place. Entities interested in this tool, in accordance with its purpose, use it to increase attractiveness of a particular place, to make it recognizable to tourism. However, not only specially created stories can achieve this goal. Books and movies of every genre have the ability to popularize the places within them. Regardless of whether a given place already exists or is only depicted in the work, it can be a product that will interest potential tourists. This fact creates a lot of possibilities for making those places real, even if they exist only in novels or movies. These places become real when they are built, but in the opinion of fans and tourists, they come to life when they are visited. Earlier ideas, hopes and emotions of potential tourists, which arose while reading a novel or watching a movie, have the opportunity to experience the discovery of a real place, which at that time, existed only in the imagination of book or film consumers.

The potential of stories to create places, which has been recognized by proponents of the distinction between space and place, may depend on many different characteristics (van Es, Reijnders, Bolderman, Waysdorf, 2021). The first of them are stories about personal memories, which are determined by the coordinates of a given place. Secondly, certain places are

distinguished in culture because they are important in the context of history. Moving from fact to fiction, certain points in space can be transformed into places through traditional stories.

The whole idea of literary tourism is based on a paradox. On the one hand, tourists are guided by the desire to see the real world with their own eyes, which is the equivalent of the fictional world. On the other hand, the tourists' experience is strongly enhanced by the text, so that what they see is not the place itself, but the place seen by the author, who is credited with capturing the essence of the place. The conflicting desire to see places through the author's eyes, coupled with his or her own experiences, are inextricably linked in the experience of the literary tourist (van Es, Reijnders, Bolderman, Waysdorf, 2021). Both literature and movies influence motivation to visit a given place. These two types of tourism (literary and film) create new tourist destinations and ideas about these places through imaginative narratives and attributes such as so-called production values, including characters and their stories, emotions along with their audio and visual aesthetic effects. However, in both cases, the importance of interconnectedness and interdependence between people – viewers/readers and characters, characters and authors, stories (viewers'/readers' personal stories and the characters' stories) and places is emphasized (O'Connor, Kim, 2014).

3. Method

In order to achieve the purpose of the study, it was important to determine whether and to what extent the respondents, after reading or watching a given work, felt the need to become interested in their depicted world, fictional or real places or the country, being the background of the plot. An online survey (CAWI, see Babbie, 2004) using the Google Forms tool was used to analyze the research problem. The completed survey questionnaire was made available on April 27, 2022 on the Google Forms platform, and then closed on May 15, 2022. The data was downloaded and analyzed in Microsoft Excel. A 7-point Likert scale was used in the survey containing answers 1 = 'extremely negative or extremely untrue', 7 = 'extremely positive or extremely true', depending on the question.

The study consisted of 200 respondents, of which 83.5% were women, 16% men, and 1 person described their gender as "other" (Table 1). The age of respondents was not highly differentiated. The largest group comprised people aged 18-26 and accounted for more than half of the respondents. When asked about the place of residence, the largest number of people, i.e. 69 (34.5%) represented cities with over 500,000 inhabitants. The second group in line included individuals living in towns with a population of up to 50,000. inhabitants and accounted for 25% of the total population. The smallest group - 19 people - were respondents living in towns with a population of between 50,000 and 150,000.

Table 1.
Characteristics of the respondents

Criterion	Category	Number of people	Percentage
Gender	Female	167	83.5%
	Male	32	16%
	Other	1	0.5%
Age	15-17	7	3.5%
	18-26	107	53.5%
	27-35	26	13%
	36+	60	30%
Domicile	Rural area	41	20.5%
	Town up to 50.000	50	25%
	Town form 50.000 up to 150.000	19	9.5%
	City form 150.000 up to 500.000	21	10.5%
	City over 500.000	69	34.5%
Level of education	Primary	5	2.5%
	Primary vocational	1	0.5%
	Secondary	70	35%
	Higher	124	62%

Source: own elaboration.

When answering the question about education, the vast majority of respondents pointed to higher education, with a share of 62%. The smallest group comprised 1 person with primary vocational education.

In the study, the typology of respondents in terms of sensitivity to place narrative was defined on the basis of the scale proposed by Chen, Liu, Zhang and Xiao (2019). The authors used a validated scale (see Table 3) to assess the impact of the tendency towards visiting places mentioned in hit songs. At the same time, they proved that the level of sensitivity to narrative in the song has a moderating power when making decisions about the choice of a tourist destination. The division into 3 groups allowed to better define the factors that should be taken into account by the authorities of tourist destinations when constructing film and literary tourism products (Table 2).

It is worth noting that in order to determine the profile of a person sensitive to the narrative related to the place on the basis of the conducted research, it will most likely be a woman aged 18-26, living in a village or a small town and having a university degree.

In turn, an undecided person will probably be a woman aged 18-26 living in an agglomeration and having higher education. A person insensitive to the narrative is most likely also a woman aged 18-26 living in the countryside with a university degree. An attempt at profiling based on demographic data does not provide unambiguous results regarding characteristics of the target group. Therefore, it became important to analyze the behavioral features that could be taken into account while constructing a tourist offer.

Table 2.

Characteristics of people sensitive to the narrative related to the place described in the literary or film work in terms of basic demographics

Demographic criteria		Level of sensitivity to narrative related to the place		
		Low	Medium (indecisive individuals)	High
Gender	Female	10.50%	42.50%	30.50%
	Male	2.50%	8.00%	5.50%
	Other	0	0	0.50%
Age	15-17	1.50%	0.50%	1.50%
	18-26	6.50%	27.00%	20.00%
	27-35	1.50%	6.00%	5.50%
	36+	3.50%	17.00%	9.50%
Domicile	Rural area	5.00%	7.50%	8.00%
	Town up to 50,000	2.50%	12.50%	10.00%
	Town form 50,000 up to 150,000	1.00%	6.50%	3.00%
	City form 150,000 up to 500,000	1.00%	3.00%	5.50%
	City over 500,000	3.50%	21.00%	10.00%
Level of education	Primary	0.00%	0.50%	2.00%
	Primary vocational	0.00%	0.00%	0.50%
	Secondary	6.50%	21.00%	7.50%
	Higher	6.50%	29.00%	26.50%
Total (%)		26 (13,0%)	101 (50.50%)	73 (36..50%)

Source: own elaboration.

4. Findings

The part of the study concerning the typology of respondents, defining it in terms of level of sensitivity to narrative related to the place, concerned the determination of the respondents' attitudes towards 2 variables - influence of the narrative and place of action/plot influence (Chen, Liu, Zhang, Xiao, 2019). In the study, questions were asked about the assessment of a given factor's impact on various aspects related to the associations of the narrative appearing in books or series with a given place, using a Likert scale¹. Potential tourists were typified into 3 types in terms of sensitivity to narration with a use of answers to 7 questions on the given scale (Table 3).

Due to the structure of the 7-point Likert scale with a middle category (not forcing), it was decided to define people whose average for 7 answers, being within the range of 3.01-4.99, as "indecisive". Narration-insensitive individuals had an average for 7 questions below 3.01, while sensitive individuals had an average above 4.99.

¹ The impact of all items within each factor was measured using a 7-point Likert scale, where 1 means 'very little influence/fully disagree' and 7 means 'very much influence/fully agree'.

Table 3.

Characteristics of people sensitive to narration in terms of attitudes related to the place described in a literary or film work

Narration factors	Level of sensitivity to narrative related to the place			General statistics		
	Low	Medium (indecisive people)	High	Mean	Std. Dev.	Variance
Narration influence	3.29	5.33	6.33	5.43	1.60	2.55
When reading books, I can easily imagine the setting of the action	4.08	5.70	6.40	5.75	1.39	1.94
I can imagine myself taking part in events from a book or TV series/movie	2.58	5.05	6.18	5.14	1.76	3.11
When reading a book or watching a movie/series, I get emotionally involved in the events described	3.23	5.24	6.42	5.41	1.57	2.47
Place of action influence	1.87	3.38	5.10	3.78	1.74	3.03
It is important to me where the action in a book or film/series takes place	2.62	3.97	5.32	4.29	1.63	2.65
I get very attached to the setting from a book or movie/series	2.08	3.00	5.11	3.65	1.66	2.75
I get more satisfaction from visiting a place I know from a book or a movie/series than any other place	2.08	3.42	5.33	3.94	1.87	3.51
I would not trade a visit to the setting of my favorite book or favorite movie/series for anything else	1.65	2.75	4.53	3.26	1.79	3.22
Average for types	2.62	4.16	5.61	4.49	1.89	3.56

Source: own elaboration based on scale proposed by Chen, Liu, Zhang, Xiao, 2019; in the table, average values for 1-7 on the Likert scale, were used.

In this study, undecided people accounted for 50.5% of the study population, people with low sensitivity to the narrative - 13.0%, and people with a high level of sensitivity - 36.5%. This means that in the analysis of the potential attractiveness of a place that is to use attributes related to a literary or film work, great attention should be paid to the needs and preferences of undecided people. Due to the adopted division criteria, this typology can be used many times, although the number of people for a given type in each study may change. On the basis of the respondents' average ratings, a detailed characterization was made of 3 types of people sensitive to narration in terms of attitudes related to the place described in a literary or film work.

Comparing both groups of factors the attitude towards the place in the narrative, the features of the narrative (average 5.43) are much more important than the place of the plot/action (average 3.78). In the case of people with low sensitivity to narration, one can talk about low values of features stimulating sensitivity (3.29 - influence of narration and 1.87 - influence of plot/action setting). However, it is worth mentioning that, as in the case of people representing other types, people who are insensitive to narration easily imagine the setting of the action when reading books (4.18 average).

Undecided people, constituting the largest group in the surveyed population, find it very easy to imagine the place of action while reading books (5.75 average). These people are least characterized by the attitude described by the statement "I would not trade a visit to the setting of my favorite book or my favorite film/series for anything else" (2.75 average).

The group of people with a high level of sensitivity to narrative is constituted by slightly different characteristics from the other types. The most important feature is emotional involvement in the described events while reading a book or watching a movie/series (average 6.42). The second important feature is, as in the case of other types, the ease of imagining the place of action while reading books (6.40 average). To the least degree, these people are characterized by the attitude described in the statement "I would not trade a visit to the setting of my favorite book or favorite film/series for any other" (4.53 average), although this feature occurs to a much greater extent than in the case of other types.

Table 4.

Willingness to visit a place described in a book or shown in a series in groups of people with varying levels of sensitivity to narrative

Willingness to visit a place described in a book or shown in a series	Level of sensitivity to narrative related to the place			General statistics		
	Low	Medium (indecisive people)	High	Mean	Std. Dev.	Variance
My desire to visit the place grew because it was the backdrop of the film	2.81	3.34	4.95	3.86	2.07	4.28
A film made in a country sparked my curiosity about that country	2.65	3.94	4.97	4.15	2.02	4.07
If I visited a place where a movie I am a fan of was shot, I would feel like part of the production	2.23	2.49	4.14	3.06	2.04	4.17

Source: own elaboration.

Table 5.

Examples of places from films and novels that respondents would like to visit

Countries (number of indications)	Localization	Titles of works
1. New Zealand (9)	Hobbiton	"The Lord of the Rings" movie series "Hobbit" movie series
2. England (9)	Castle of Alnwick, London – Notting Hill, Harry Potter Theme Park	"Harry Potter" movie series "Notting Hill" movie "Game of Thrones" series
3. USA (6)	New York New Orleans, Route 66, Los Angeles	"Gossip girl" series "Friends" series "Sex in the City" movie series "The Originals" series "Cars" movie "Lucifer" series
4. Scotland (4)	Culloden Moore, castles used in movie series production	„Outlander" series "Harry Potter" movie series
5. Croatia (4)	Dubrownik	"Game of Thrones" series

Cont. table 5.

6. Poland (3)	Ogrodzieniec Castle (Podzamcze village), Warszawa (Warsaw)	"The Witcher" series Book series by R. Mróz about Joanna Chyłka
7. Northern Ireland (2)	Castles and places shown in the production	"Game of Thrones" series
8. Spain (1)	Barcelona, Sevilla	Book series by C. R. Zafona
9. China (1)	Park (pattern for director)	"Avatar" movie series
10. Egypt (1)	Nile River	"Death on the Nile" movie and book
11. Greece (1)	Skopelos Islands, Skiathos	"Mamma Mia" movie series
12. France (1)	Paris	"Emily in Paris" series
13. Italy (1)	Crema town	"Those Days Those Nights" movie

Source: own elaboration.

The analysis of the willingness to visit the place described in the book or shown in the series among groups of people with varying levels of sensitivity to narrative allows us to indicate the group of people sensitive to the narrative as the most willing to visit the country or the specific place where the action of the film or book took place (Table 4).

In turn, the countries that the respondents would most like to visit in the near future, related to the plot or action presented in a literary or film work, are New Zealand (Hobbiton used in the "The Lord of the Rings" series), England ("Harry Potter", "Notting Hill" and "Game of Thrones") and the USA ("Gossip Girl", "Friends", "Sex and the City", "The Originals", "Cars", "Lucifer"; Table 5).

People with a low level of sensitivity to narrative related to the place represent the highest group of potential tourists, who after reading any book or watching a film/series, would like to visit the place described in the narration (57.69%; Table 6). This may be connected with a feature of people who are insensitive to the narrative, in which they feel the need to physically check out the place of description. Their emotions seem to be fully aroused to a lesser extent after reading a novel or watching a movie. However, questions diagnosing such emotional states were not asked.

Table 6.

Percentage of people who visited a place featured in a literary or film work

Have you visited any places depicted in a work after reading a book or watching a film/series?	Level of sensitivity to narrative related to the place			
	Low	Medium (indecisive people)	High	Total
No	42.31%	52.48%	47.95%	49.50%
Yes	57.69%	47.52%	52.05%	50.50%

Source: own elaboration.

The percentage of people who decided to visit the places described in a novel or movie among people with a high level of sensitivity to narrative exceeded half the population (52.05). In the case of undecided people, this level reached 47.52%. From the point of view of people responsible for creating film or literary tourism products, it is worth focusing on people who are insensitive to narration because, to a great extent, they are willing to make the effort to visit the place described in the work.

Respondents were asked to indicate the places and countries they had visited due to a description in a literary or movie work. The largest number of respondents visited locations in their home country – Poland (18 indications), England (12 indications) and Croatia (6 indications) (Figure 1).

In Poland, the respondents most often visited Warsaw and places such as: the "Hard Rock Cafe" - a restaurant and cafe, which was included in crime books by Remigiusz Mróz, telling the story of a lawyer – Joanna Chyłka, as well as the Skylight building, which was the workplace of the heroes. The street where the house featured in the series "Nanny" was located is also mentioned. The second most frequently indicated city in Poland was Sandomierz, which was visited by the respondents due to the filming of the series "Ojciec Mateusz", Polish version of "Father Brown". The respondents also visited the castle in Ogrodzieniec related to "The Witcher" movie series, and Malbork because of the same series. Two people also pointed to the city of Poznań, who visited places included in the series "Jeździec" and from the film "Time Surfers".

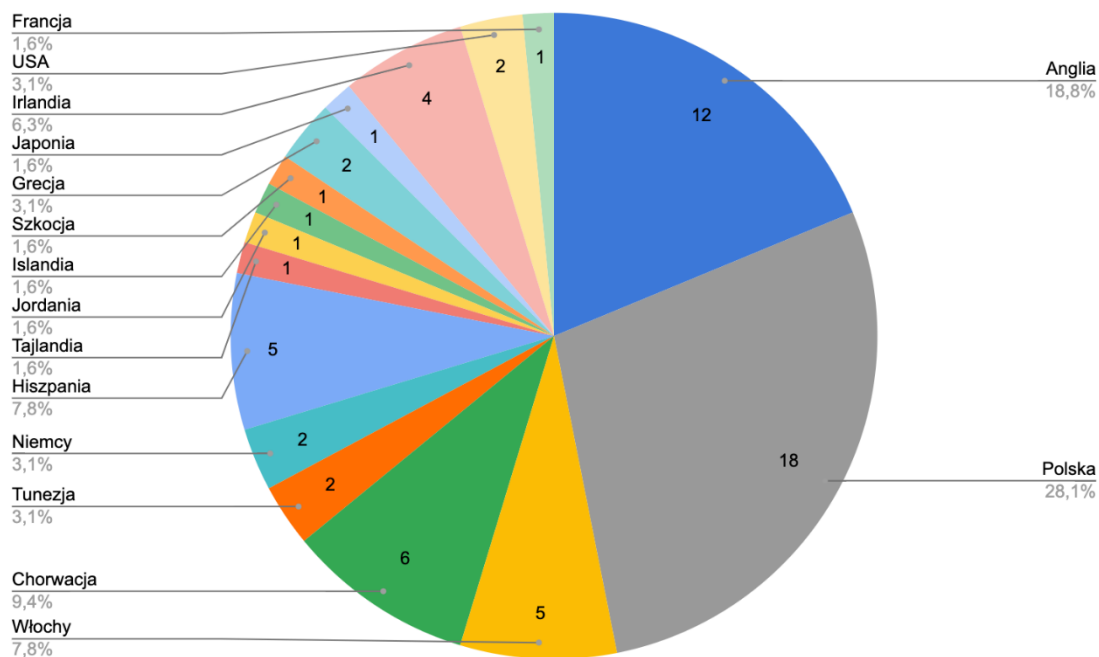


Figure 1. Share of countries indicated by respondents visited due to participation in a literary or film work.

Source: own elaboration.

In addition, the respondents traveled to: Jeruza, the village which is the background of the series "Ranczo", the castle in Kórnik, which was included in the film "Where is the Third King" and to Kodenia, a village described in the book "Błogosławiona wina" by Zofia Kossak. The second most mentioned country was England, which attracted respondents mainly due to the "Harry Potter" movie series and "Notting Hill" movie. Visited places were: King Cross

Station, Warner Bros Studio, Hogwarts Express, Great Hall in Caerphilly Castle (Oxford) and London's Notting Hill.

An important tourist destination for the respondents was also Croatia, especially Dubrovnik, where the respondents visited the city following the footsteps of the "Game of Thrones" series. Subsequently, the respondents pointed to visiting places in Ireland, which were the background for "Game of Thrones" movie series, the film "Ps. I love you" and Scotland, which is the backdrop of the "Outlander" series and the "Braveheart" movie.

Places in Italy were also indicated. Rome was pointed out as the backdrop of "Those Days, Those Nights" and "Roman Holiday" movies. Tuscany was visited because of the "Gladiator" movie and the town of Corleone captured in "The Godfather" movie series. In addition, Tunisia was indicated as the amphitheater of Al Džamm was playing the scene of the Colosseum in "Gladiator", as well as the Onk Jemal desert, which was the town of Mose Espa in the "Star Wars" series. In Spain, places such as Barcelona were indicated, where respondents followed in the footsteps of the characters from Zafon's trilogy, Sevilla, where places featured in the "Game of Thrones" series, and Plaza de Espana, featured in the "Star Wars" series, were indicated.

As for places in other countries, some mentions could be the beach in the movie "The Beach" (Thailand), the desert in the movie "Dune" (Jordan), the landscapes in the movie "Everest" (Iceland), "Outlander" and "Game of Thrones" in Scotland, islands captured in "Mamma Mia" in Greece, Kyoto captured in "Memoirs of a Geisha" (Japan), Paris captured in "The Hunchback of Notre Dame" (France). In the case of the USA, an amusement park in Orlando and New York were indicated, which became the scene of the plot of the film "Breakfast at Tiffany's".

Among the respondents who visited a given place because of a book or a film/series, the production about Harry Potter is in the lead. It can be assumed that this production is extremely popular among the surveyed population (70% of them are below the age of 36), and thus, some of them consider themselves to be its fans who follow the places shown in the movies and books with interest. The situation is similar with the production of "Game of Thrones". Respondents equally often visit places featured in the series and in the novels by George R.R. Martin, which may also be due to its popularity. The two aforementioned productions, which stand out from all the others, share one common feature. They are fantasy productions. It seems, therefore, that works of this type have great potential for creating film tourism products, related both to the place of filming and the plot of the work. The fact that they seem magical or unrealistic only intensifies the desire to get to know the locations included in one's favorite productions.

The analysis of the tendency towards visiting places related to the plot was enriched in the study by specifying factors that are considered important when assessing the plot of a film (Table 7). These factors may be a hint² as to what to follow when constructing a tourist offer related to movie production.

Table 7.

Significance of various factors used in the narrative of a film (pull factors)

Narration factors	Level of sensitivity to narrative related to the place			General statistics		
	Low	Medium (indecisive people)	High	Mean	Std. Dev.	Variance
Location attributes	2.97	4.15	5.04	4.32	1.73	2.99
Scenery/Landscape	3.35	4.86	5.34	4.84	1.67	2.78
The location of a movie plot	2.46	3.67	4.53	3.83	1.87	3.49
Cultural attractions of the depicted world	3.12	3.92	5.25	4.3	1.64	2.69
Performance attributes	4.33	5.39	5.91	5.44	1.47	2.19
Movie plot	5.12	6.22	6.41	6.15	1.28	1.63
Actors' experience and skills	4.46	5.63	6.23	5.7	1.42	2.02
Theme (romance/adventure)	3.42	4.33	5.08	4.49	1.71	2.93
Personality attributes	4.50	5.63	6.19	5.69	1.48	2.19
Cast	4.42	5.63	6.25	5.7	1.42	2.01
An actor's portrayal of a character	4.58	5.62	6.14	5.68	1.5	2.38

Source: own elaboration based on the scale used by Gjorgievski, Melles-Trpkova, 2012.

As for the factors positively assessed in a movie production, the most important group was related to personality, associated with the selected actors and the characters played (5.69 average), following with the performance (5.44 average), and then the way of showing the place (4.32 average). In turn, the most important factor in assessing the work was a movie plot (6.15 average), the experience/skills of the actors and the actors selected for the role (5.7 average) and the portrayal of the character by the actor (5.68 average). The least important factor was the knowledge of the location of the film's plot (3.83 average), which means that the product of film tourism should be addressed to tourists who have not yet visited a given destination. It also means that potential tourists want to explore new worlds rather than delve into familiar places.

For people with low sensitivity to narration, who have a high willingness to "taste" the place associated with the movie or novel, the most important attribute of the work's narrative was the movie plot (5.12 average), the actor's portrayal of the character (458 average) and actors' experience and skills (4.46 average). A similar sequence of features, but with a greater intensity, occurred in the case of indecisive people (averages on average: 6.22, 5.63 and 5.63, respectively). The least significant factor influencing the perception of the narrative was knowledge of the location of the movie plot (3.83 average for the entire population). This means

² It was assumed that in the 21st century, movies attract more tourists than literary works, due to their much larger audience.

for the authorities of a given town or region that city-placement must be carefully considered. The costs of such placement may not bring the expected results if the plot is unattractive or if the actors play the characters in the plot in an incompetent manner.

5. Discussion and Conclusions

In order to determine the possibility of using narrative attributes used in film or literary works in the creation of tourist products, the division of potential tourists into 3 groups was conducted. According to the criterion of the attitude towards the narrative related to the place in the film and literary works, a group of people with a high, medium and low level of sensitivity to narrative was selected. Such a division has not been used so far in relation to film-related destinations, only in places referring to music works (Chen, Liu, Zhang, Xiao, 2019).

The greatest declarative inclination to visit a place related to the plot is represented by people with a high level of sensitivity to narrative, which is in line with expectations and the results of research related to places included in music works. However, people with a low level of sensitivity to narrative, more often decide to visit a place related to it. This may be due to their emotional insufficiency related to the narrative and when planning tourist trips, they want to become a "real" part of the plot. On the other hand, people with a high level of sensitivity are most emotionally connected with the narrative and, despite a higher declarative willingness to visit places related to the plot, they less often decide to actually travel. There is a similar emotional reaction as in the case of places included in music works. The high emotional involvement of people with a high level of sensitivity to narrative means that the emotions associated with watching a film or reading a book seem to be enough for them that they do not express a very intense need to visit the place where the action of the work takes place.

The lowest willingness to visit places related to the narration was declared by undecided people (with an average level of sensitivity to narrative) which, at the same time, constituted the largest group in the study. From the point of view of people responsible for film tourism, it should be an incentive to focus on this group. Places related to film and literary works in one's home country are most often visited.

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The phenomenon of film tourism, as well as the expression of the willingness to visit places created as an emanation of narrative presented in one's favorite books or movies, defines a demand for the creation of completely new locations on the tourist world map. In this regard, there are analogous reactions to the places included in songs.

In terms of future research, it is worth empirically verifying the possibility of developing film and literary tourism products based on fictional places. In the research, emotional attachment to places given the plot of such fantasy productions as "Harry Potter" or "Game of Thrones" was strongly emphasized. The constant interest of respondents in places such as theme parks or towns that perfectly reflect the threads being part of the plot makes it possible to create others with a completely different theme. The best opportunities for development are found in places that refer to productions characterized by a high level of popularity, having a wide range of fans willing to travel far to experience the emotions of a movie or a book for the second time.

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